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AN ANALYSIS OF STUDENT ATTITUDES TOWARDS CONTEMPORARY AMERICAN MUSIC. SUMMARY REPORT.

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A SUMMARY WAS PREPARED OF A TWO-PART STUDY OF THE AESTHETIC ATTITUDES OF STUDENTS TOWARDS CONTEMPORARY MUSIC. PART 1 SURVEYED THE AUDIENCES AT SIX CONCERTS TO FIND A PATTERN OF ATTITUDES BY (1) STYLISTIC CHARACTERISTICS OF THE MUSIC, (2) AGE AND EDUCATIONAL ATTAINMENT OF THE AUDITORS, (3) MUSICAL BACKGROUND, AND (4) SOCIOECONOMIC BACKGROUND. PART 2 DREW UPON A SAMPLE OF 1,300 STUDENTS FROM GRADES 4 THROUGH 12. AN EXPERIMENTAL DESIGN WAS ESTABLISHED IN THIS PHASE WHICH PERMITTED ANALYSIS OF THE TRAINING RECEIVED PRIOR TO ATTENDING A SPECIAL CONCERT BY A WOODWIND QUINTET. A RATING SCALE, DESIGNED TO REFLECT PREFERENCE ATTITUDES, WAS CONSTRUCTED AND ADMINISTERED. OTHER INSTRUMENTS WERE DEVELOPED, INCLUDING A QUESTIONNAIRE FOR CLASSIFICATION OF THE VARIABLES. AN OVERALL CONCLUSION INDICATED THAT AESTHETIC ATTITUDES ARE DEVELOPED, IN PART, AS A RESULT OF THE NATURE AND EXTENT OF THE AUDITOR'S UNDERSTANDING OF THE MUSICAL ART. THE FINAL REPORT WAS ASSIGNED ACCESSION NUMBER ED 010 413. (RS)

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SUMMARY

BACKGROUND

The study was conducted in two parts. Taking advantage of a Rockefeller Foundation sponsored Exposition of Contemporary American Music at the University of Cincinnati, Part I surveyed the aesthetic attitudes of the audiences at six concerts toward the individual compositions that were performed. A search was made for patterning of attitudes in terms of stylistic characteristics of the music, age and educational attainment of the auditors, their musical background, and their socio-economic status. The purpose was to throw some light on the nature of the gap between audience and composer, and net hypotheses as to possible reasons for the gap.

Part II investigated the aesthetic attitudes of approximately 1300 school children of the Cincinnati Public Schools toward four selected woodwind quintets by contemporary American composers. This portion of the study was viewed as a preliminary study of aesthetic responses to musical stimuli. It served as a basis for a more probing study which would provide basic knowledge which could be applied to improving the content of general music curricula and techniques of teaching music at various levels of the American educational system.

OBJECTIVES

The study proposed to seek answers to the following questions (those relating to each part are presented in separate groupings):

Part I

1. What is the relation of the stylistic features of contemporary American music to the aesthetic attitudes of auditors of the music?

2. Do the following independent variables affect the relationship, namely, musical training of the auditor, age level, educational attainment, socio-economic background, and familiarity with the music by the auditor?

Part II

1. What is the relation of familiarity with the music, as a result of previous hearings, to the aesthetic attitudes of school children?

2. What is the relation of knowledge of the structural and stylistic features of the music to the aesthetic attitudes of school children?

3. What is the relation of knowledge of the composer's background and the historical background of the music to the aesthetic attitudes of school children?

4. Does the age-educational level of children affect these relationships?

5. Is there a significant difference in the aesthetic attitudes of the children as a result of special instruction in the structural and stylistic features of the music, or special instruction relating to the composer's background and the historical background of the music?

PROCEDURES

For both parts of the study an aesthetic attitude rating scale of five degrees, designed to reflect preference attitudes, was constructed to obtain aesthetic attitude ratings of music performed during the Exposition of Contemporary American Music, and at the special concert for the school children. For Part I of the study the Aesthetic Attitude Rating scale used was as follows:

+2 Like very much (strong preference)
+1 Like (prefer)
0 Undecided, do not know, no opinion
-1 Dislike (lack of preference)
-2 Dislike very much (strong lack of preference)

The descriptive phrases of the scale were modified for Part II of the study because of the youhger age levels of the school children who participated in the study. With the modifications the Scale used in Part II of the study was as follows:

+2 Like very much
+1 Like a little
0 Cannot decide, do not know
-1 Dislike a little
-2 Dislike very much

Part I. For this part of the study it was necessary to develop a questionnaire which would provide the data reflecting preference (aesthetic) attitudes as well as elicit information enabling the researcher to classify each person in the sample in terms of the six independent variables: music training, age, educational attainment, socio-economic background, stylistic features of the music, and familiarity with the music by the auditor.

To determine the music training of the auditor the "Summary of Music Training Scale" used by Hevner[1] was determined to be most appropriate for use on the questionnaire. A few minor modifications were made to the Scale to bring it up to date in terms of current practices. The Scale as it appeared on the questionnaire was as follows:

SUMMARY OF MUSIC TRAINING

Number of years of private lessons on piano _____; voice_____; other instrument (indicate instrument and number of years)
_____

Number of years of class lessons on piano ____; voice____; other instrument (indicate instrument and number of years)_____
_____

Number of years of band, orchestra patricipation in high school, college, community or professional or church groups._____

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[1] K. Hevner, "The Theories of Aesthetic Appreciation," Studies in Appreciation of Art (Eugene, Ore.: University of Oregon Publications, IV, No. 6, February, 1934).

Number of years of chorus participation in high school, college, community, professional or church groups.___ _____

Number of hours of college credit in music_____

Check the musical instruments in your home: Piano____; AM radio____; FM radio____ Phonograph (hi-fi or stereo)_____; other instruments (indicate instruments and number)_____

Number of persons in your family, exclusive of you, who play the piano_____; other instruments (indicate instruments and number)_____

Do you play and sing together in your home?_____.

In order to assign a quantitive value to music training the following method of evaluating music training was utilized. For each year of private or class instruction and each year of participation in instrumental or choral groups, one point was given. One point was also given for each hour of college credit in music. One-half point was awarded for each person in the auditor's family who played an instrument. One point was given if the auditor responded affirmatively to the question, "Do you play and sing together in your home?"

When the completed questionnaires were returned, the evaluation of each auditor's music training was indicated by a point score. All auditors were then placed in one of the following five categories, indicating the extent of their formal music training, according to their

point score:

Music Training Category I - (0 - 10 points) - no formal music training
Music Training Category II - (11 - 30 points) - limited formal music training
Music Training Category III - (31 - 70 points) - moderate formal music training
Music Training Category IV - (71 - 120 points) - extensive formal music training
Music Training Category V - (121 points or more) the highest degree of formal music training.

It was anticipated that the audiences at the Exposition concerts would vary greatly in age. Since the attitudes of college students were an important factor in the study, the age groupings were determined in such a way as to isolate individuals of college age from other age groupings. The following age groupings were used in determining the age levels of the auditors at the several concerts:

1. 21 or under
2. 22 - 25
3. 26 - 35
4. 36 - 45
5. 46 - 55
6. 56 - 65
7. 66 or older

Educational attainment was determined by having the auditor classify himself in terms of the following levels of formal educational attainment:

1. Completed the ninth grade or less
2. Attended high school but did not graduate
3. High school graduate
4. Attended college but did not graduate
5. College graduate (baccalaureate degree)
6. Received Master's degree
7. Received Doctor's degree

To obtain an idea of the socio-economic background of the auditors who particupated, the primary occupation of each individual was utilized. The groupings set forth on the questionnaire and utilized in the statistical treatment of the data were as follows:

1. Professional
   a. college professor
   b. elementary or high school teacher
   c. musician
   d. other
2. Proprietor, manager
3. Dealer
4. Clerk, office worker
5. Farmer
6. Foreman, skilled labor
7. Semi-skilled labor
8. Unskilled labor
9. College student
10. Homemaker

To provide a uniformity within the occupational categories, wives were instructed to indicate their primary occupation (normally homemaker) and also the primary occupation of their husbands. If they indicated "homemaker" as their primary occupation, they were then classified according to their husband's occupation.

Because many of the works which were scheduled for performance during the Exposition of Contemporary American Music had not been previously performed in Cincinnati, the researcher determined that the auditor should be given the opportunity to express his familiarity in a somewhat general sense rather than requiring those responding to the questionnaire to be specific in terms of familiarity.

Therefore the statement indicating familiarity was more general, to allow the auditor to express a "feeling" of familiarity rather than to require "proof" that he actually knew the work. The Familiarity Scale developed for use in determining the auditor's familiarity with each composition was as follows:

A The composition sounds familiar, as though I have heard it before.

B I am not sure whether or not I have heard the work before.

C The composition is unfamiliar. I have never heard it before.

The problem of determining an adequate means to obtain an estimate of the auditor's reactions to the stylistic features of the music performed in a way that would lend itself to statistical treatment proved to be the most difficult task in the development of the questionnaire. From a practical standpoint an individual would not have the time, during the concert, to reflect on the stylistic features of the work and provide the researcher with even a brief resume of that which he felt significant in each work. Also the problem of making an unstructured response to stylistic features would tend to discourage responses relating to specific stylistic features of the music. A list of 85 statements, relating to various technical aspects of contemporary music, were compiled. The statements were

classified in terms of melody, harmony (counterpoint), texture (style), color (timbre), and rhythm. The listing was reduced to 29 statements which were determined to be appropriate for use in the study.

Utilizing the adjective circle developed by Hevner[2], an additional eight statements relating to the affective moods were added to the listing. A total of 37 statements thus provided the listener with the means of giving a structured response to the stylistic features of the music performed, in a way designed to reveal something of the nature of his perception of the works performed on the several concerts. The 37 statements were:

Affective Mood
1. Spiritual, serious, inspiring
2. Heavy, gloomy, pathetic
3. Sentimental, tender, pleading
4. Quiet, lyrical, satisfying, calm
5. Humorous, light, graceful
6. Bright, cheerful, gay
7. Dramatic, agitated, exciting, triumphant
8. Majestic, martial, vigorous

Melody
9. Irregular melodic contour, disjointed (angular)
10. Lyric melody
11. Could not hear a melody

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[2] K. Hevner, "Expression in Music: A discussion of Experimental Studies and Theiries," Psychological Review, XLVII (1935), 186-204.

Harmony (counterpoint)
12. Block chordal structure
13. Changing tonality
14. Dissonant sounds
15. Consonant sounds
16. Masses or blocks or sounds

Texture (style)
17. Lack of recognizable structure
18. Orderliness of structure
19. Disjointed series of sounds (pointillistic)
20. Sounds like atonal music
21. Interweaving of melodies (contrapuntal)
22. Chordal accompaniment of a single melody
23. Extreme pitch ranges (high-low) of the music
24. Ornamentation of melodies
25. Cluttered texture, busy music
26. Simple texture

Color (timbre)
27. Strange orchestral effects
28. Wind instrument color
29. String instrument color
30. Voice/choral color
31. Dynamic contrast of music
32. Percussion color

Rhythm
33. Percussive rhythms
34. Repetitive rhythms
35. Lack of strong rhythmic feeling
36. Irregular rhythms
37. Tempo or speed of the music

The auditor was asked to respond to the series of statements by selecting one statement which he felt reflected the most important characteristic of each composition. He was also given the opportunity to indicate additional characteristics in the order of their relative importance, listing them as 2, 3, 4, etc.

The questionnaires were designed to permit the auditors to respond to each composition in terms of his aes-

thetic attitude, familiarity with the work, and reactions to the stylistic features of the music. The materials relating to the six independent variables, were grouped together to permit the auditor to classify himself prior to the beginning of the coneert. The questionnaires were distributed at six of the concerts of the Exposition of Contemporary American Music. The six concerts selected for inclusion in the survey were:

First Concert - The LaSalle String Quartet

Second Concert - Members of the College-Conservatory of Music Artist Faculty

Third Concert - The College-Conservatory of Music Brass Ensemble and Symphonic Wind Ensemble

Fourth Concert - The College-Conservatory of Music Chorale and Chamber Singers

Fifth Concert - The Cincinnati Symphony Orchestra

Sixth Concert - The Cincinnati Symphony Orchestra (a repeat performance of the Fifth Concert at Oxford, Ohio).

At each concert the audience was instructed by the researcher as to the manner in which they were requested to respond to the questionnaire. At the conclusion of each concert the questionnaires were collected and examined to ascertain that they had been completely filled out. The data on the completed questionnaires was then transferred to punch cards and treated statistically utilizing the 1410 IBM data processing computer at the University of Cincinnati Computing Center.

Each composition performed at the six concerts utilized in the study was analyzed, in terms of the 37 stylistic characteristics, by two expert styles analysts. Each statement was grouped to indicate the relative validity of the statement as applied to the work being analyzed. The groupings were:

1. The statement applied to the entire composition, a characteristic that pervaded the selection.

2. The statement applied to a portion of the composition, a characteristic that was significant, but was present for only a part of the composition.

3. The statement was technically correct, but the characteristic it described was only a peripheral element in the composition.

4. The statement did not apply to the composition; in some cases it was actually contradictory.

Part II. The second phase of the study was concerned with an analysis of the aesthetic attitude ratings of approximately 1300 school children from the Cincinnati Public Schools, drawn from grades four through twelve. For this phase an experimental design was set up which permitted analysis of aesthetic attitudes in terms of the training received prior to attending the special concert by the College-Conservatory of Music Artist Woodwind Quintet.

The participating pupils were divided into three categories according to their year in school. The first category consisted of upper elementary pupils (grades

four through six). Junior high school pupils (grades seven through nine) formed the second category. The third category included senior high school students (grades ten through twelve).

Each category was divided into four groups. The first group was the Control Group. This group received no special instruction or information prior to the concert.

The second group was designated as Experimental Group #1. Prior to the performance all students in this group received special instruction relating to the structural and stylistic characteristics of the music. As a part of the special instruction they also heard a taped recording of each composition being performed at the concert.

The third group, designated Experimental Group #2, received special instruction which included historical backgrounds of the woodwind quintet and biographical information relating to the composers represented on the concert. Care was exercised not to discuss, in any manner, the structure or style of music written by the composers represented. As a part of the special instruction they also heard a taped recording of each work being performed at the concert.

The fourth group, Experimental Group #3, received no specialized instruction relating to the music to be

performed. However, they did hear the taped recording of the music prior to attendance at the concert.

The four groups in each category were equated in terms of intelligence, socio-economic background and musical background.

The music for the special concert was selected from the repetoire of the College-Conservatory of Music Woodwind Quintet. Because of time restrictions relating to the availability of the pupils involved in the study and the problems of maintaining interest during an extended period of time, it was decided to limit the music to be performed on the concert to a maximum of forty minutes. The works actually selected were considered from the standpoint of the structural and stylistic characteristics, and in terms of length. A variety of styles was included. The works selected were:

Pastoral — Vincent Persichetti

Quintet — David Diamond
Theme and Variations

Quintet No. 2 — Alvin Etler
Andante con moto
Allegro commodo
Adagio
Vivace

Quintet No. 2 — William Sydeman
Allegro
Allegro

A detailed stylistic analysis of each composition was prepared by an expert styles analyst.

The taped recording used in the experimental design was prepared in the studios of WGUC, the University of Cincinnati FM radio station, with the College-Conservatory of Music Woodwind Quintet serving as the performing group.

All experimental groups received specialized instruction and heard the taped recordings during regularly scheduled class periods which occurred from five to ten days prior to the concert.

At the concert all participants recorded their reactions to the music in terms of the Aesthetic Attitude Scale on a specially prepared response sheet. The data was transferred to punch cards and treated statistically utilizing the 1410 IBM data processing computer at the University of Cincinnati Computing Center.

Statistical Analyses. Two methods were utilized in the statistical treatment of the preference responses of the auditors in Part I of the study. The *F* test was used to examine the responses in terms of the six independent variables. The *t* test was used to study the differences in preference responses between the compositions performed at each of the six concerts.

The *t* test was also used to study the differences in preference responses between each of the four groups in each category of Part II of the study.

Analysis of Responses to Stylistic Characteristics. The responses to the 37 stylistic characteristics in Part I of the study were analyzed in terms of the stylistic analyses of each composition by the experts, to determine if the auditors agreed with the experts as to which characteristics were important and related to a specific composition. If 10 percent of the auditors selected any one stylistic characteristic it was considered to be of significance.

RESULTS AND CONCLUSIONS

Part I

203 auditors of a possible 369 responded to the three compositions presented at the First Concert. This constituted a 55 percent return of questionnaires.

87 auditors of a possible 312 responded to the 17 compositions presented at the Second Concert. This constituted a 28 percent return of questionnaires.

126 auditors of a possible 241 responded to the four works presented at the Third Concert. This constituted a 52 percent return of completed questionnaires.

69 auditors of a possible 155 responded to the 21 works presented at the Fourth Concert. This constituted a 45 percent return of completed questionnaires.

148 auditors of a possible 517 responded to the six compositions presented at the Fifth Concert. This constituted a 29 percent return of completed questionnaires.

174 auditors of a possible 413 responded to the six compositions presented at the Sixth Concert. This constituted a 42 percent return of completed questionnaires.

The following results and conclusions were noted with reference to Part I of the study.

1. The auditors tended to react in a significantly different manner to works which stylistically were quite different. As a group the auditors tended to respond most favorably to compositions which sounded traditional and least favorably to works which employed newer techniques such as dissonance, pointillism, angular melody, atonality, and in which the structure of the composition was not readily recognizable.

2. Auditors tended to agree with the expert styles analysis as to which stylistic characteristics were more important. They consistently tended to select the music characteristics which had been judged to be pervading or significant characteristics. When the formal music training of the auditor was considered the researcher noted that auditors with no formal music training were able to select characteristics which related to the specific composition as readily as did the auditors with extensive formal music training.

3. The responses of the auditors indicated that affective mood was more readily discernable in the

compositions which were stylistically considered to be more traditional. There was considerable agreement as to the mood characteristics which were deemed to be most significant in the more traditional works. In the less traditional works, namely, those which were more dissonant, in which traditional structures were less evident, in which angular melodic lines and/or pointillism were significant, where traditional tonalities and harmonies were not apparent; there were significantly fewer responses to mood characteristics and a general lack of agreement as to what mood or moods were significant. Auditors with no or only limited formal music training were more likely to select mood characteristics than were those auditors with a more extensive training.

4. "Dissonant sounds" were considered to be an important stylistic consideration in those works where dissonance had been determined by the expert styles analysts to be a significant characteristic of the music.

5. A significant number of auditors encountered difficulty in distinguishing between melody and harmony or counterpoint in the less traditional works. When a basically conjunct, lyric melody was used with dissonant harmonies or sonorities, the auditors tended to select the characteristic "irregular melodic contour, disjointed

(angular)," even though this characteristic was not considered to be related to the composition.

6. Auditors were readily able to distinguish contrapuntal textures in those compositions where this characteristic was considered to be significant. Even in works which were quite dissonant and where melodic lines were angular or disjointed, a significant number of auditors were able to discern the contrapuntal style.

7. The occupational backgrounds of the auditors forming the sample for the six concerts were significant. Only two basic groupings, professional and college student, were large enough to be of significance in the treatment of the data. This suggests that the population for which the contemporary American composer is writing, is narrow and restricted.

8. In those works which were characterized as not being traditional; being dissonant, with angular or disjointed melodic lines, lack of recognizable structure, sounding like atonal music, etc., the auditors in the "other professional" group tended to respond in a significantly different manner than did the "musician" and "college students." (Musicians and college students responded more favorably.)

9. When characteristics relating to special coloristic effects were listed by the auditors with the

greatest frequency, "musicians" tended to respond in a significantly different manner than did "other professionals" and "college students." (Musicians responded less favorably.)

10. At the Third Concert, "college students" reacted in a significantly different manner (than did the other occupatiohal groups) to the compositions of faculty members of the College-Conservatory of Music. This suggested that the auditor-composer relationship, or the manner in which the auditor associated himself with the composer had a significant effect on the way in which he responded to the music of that composer.

11. The age level of the auditor did not affect the relationship between the stylistic characteristics of the music and his aesthetic attitudes. Any differences in responses (in terms of age level) which did occur, were of limited significance and apparently related to special circumstances which existed at each concert, since they did not follow any distinguishable pattern.

12. The extent of the formal music training of the auditor did significantly affect the manner in which auditors responded to the music heard. As the amount of formal music training increased the auditors tended to respond more favorably to the music. However, auditors with the highest degree of formal music training

did not respond as favorable as did those with extensive formal training.

13. The education attainment of the auditor did not significantly affect the manner in which he responded to the music. However, the sample for each concert was essentially limited to those who had had varying amounts of college training.

14. The fact that the auditor was familiar or unfamiliar with a composition did not significantly affect the manner in which he responded to the music.

Part II

There were 464 children in the elementary category who took part in this phase of the study. They were divided into the four groups of the experimental design as follows: Control Group - 101; Experimental Group #1 - 106; Experimental Group #2 - 134; Experimental Group #3 - 123.

1. Familiarity with the music, as a result of one previous hearing, did affect the manner in which the children in the elementary category responded to certain compositions. If the composition was dissonant, with disjointed or angular melodic lines, employing serial technique or pointillism as important stylistic features, the elementary school children responded more favorably as a result of one previous hearing. However, if the composition employed traditional harmonies with

diatonic or conjunct melodies, there was no significant difference in the manner in which the elementary school children responded, as a result of a previous hearing.

2. While elementary school children who received special instruction in the stylistic features of the music tended to respond more favorably to the music than did the children who received special instruction relating to the historical and biographical information, the evidence relating to the effect of special instruction was not clear cut. Further study relating to the role of special instruction was deemed necessary before any positive conclusions could be drawn.

There were 411 pupils in the junior high school category who took part in the study. They were divided into the four groups of the experimental design as follows: Control Group - 117; Experimehtal Group #1 - 98; Experimental Group #2 - 83; Experimental Group #3 - 113.

3. Familiarity with the music as a result of one previous hearing did not appear to significantly affect the manner in which pupils in the junior high school category responded to the music.

4. At the junior high school level special instruction relating to stylistic features of the music, and to historical and biographical backgrounds did not significantly affect the manner in which the pupils responded to the music.

There were 402 students in the senior high school category who took part in all phases of the study. They were divided into the four groups of the experimental design as follows: Control Group - 85; Experimental Group #1 - 113; Experimental Group #2 - 61; Experimental Group #3 - 143. (An additional 25 students in Experimental Group #2 received the special pre-concert instruction, however they did not attend the concert and were not considered to be a part of the study.)

5. Students in the senior high school category did respond in a significantly different manner as a result of a previous hearing of the music. The previous hearing had the effect of encouraging a significantly less favorable response to the music after a second hearing.

6. At the senior high school level the effect of the special instruction upon the responses to the music was not clear cut. The researcher concluded that further study relating to the role of special instruction was necessary before any positive conclusions could be drawn.

7. The age-educational level of the school children significantly affected the relationship between aesthetic attitudes (preference responses) and those compositions which utilized the more modern stylistic features, namely, serial technique, atonality, pointil-

lism, and dissonance. In every case younger children responded more favorably than did older children. (Those children in the elementary category responded more favorably than did the pupils in the junior high school category, and those in the junior high school category responded more favorably than did the students in the senior high school category.) When the music was stylistically more traditional, the children in the elementary category responded in a significantly more favorable manner than did those in the junior high school and senior high school categories. (There was no significant difference between the responses of those in the junior high and senior high school categories.)

8. At the elementary and junior high school levels the special instruction in the stylistic features of the music tended to encourage more favorable responses to those compositions which utilized serial technique, atonality, pointillism, and dissonance, than did special instruction in historical backgrounds and biographical backgrounds. At the senior high school level the evidence was inconclusive. With respect to the compositions which utilized more traditional styles, the differences in special instruction had no affect on the manner in which the participants responded to the music. However, additional study is needed to actually determine the significance of special instruction.

9. At all age-educational levels the school children consistently responded more favorably to the movements with fast or lively tempi than they did to the movements with slower tempi.

10. At all age-educational levels the school children were selective in expressing their aesthetic attitudes. They tended to respond in a significantly different manner to compositions which were stylistically different. At the elementary level the aesthetic attitudes of the children were more pliable, they could be changed or modified more readily as a result of previous hearings of the music. However, at the junior high school and senior high school levels the aesthetic attitudes of the students were less flexible, indicating that a change in aesthetic attitudes was less likely to occur, as a result of previous hearings or special instruction.

11. The researcher concluded that a more comprehensive methodology of music instruction, which would take into account the significant developments in music composition during the Twentieth Century, as well as those of earlier periods, is needed at all levels. Elementary school children are capable of comprehending the newer stylistic developments and instruction relating to developments in music composition during the Twentieth Century can be effectively carried on at the

elementary level.

Implications of the study. If one single idea is to be selected from the overall findings of the study, the researcher can quite readily determine that a lack of understanding of what the contemporary American composer is doing is an issue of paramount importance. Mere familiarity with the composer and his music does not lead to an acceptance of the composer's music. Aesthetic attitudes are developed in part as a result of the nature and extent of the auditor's understanding of the musical art. Therefore, if the listener is to accept the creative efforts of the contemporary American composer, he must understand what the composer is doing. This does not mean that understanding will automatically result in approval and acceptance. But it does suggest that an understanding of what the composer is doing will aid in the ultimate approval and acceptance of the efforts of the composer by his audience.

BIBLIOGRAPHY

There are eight references listed in the final report.

PUBLICATIONS

To this date, no articles or other materials resulting from this project have been submitted for publication in other sources.